

Research Article

# Research on the Cultural Connotation and Living Inheritance of Taishan Village Female Red Embroidery Based on Ecological Aesthetics

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## Abstract

As an important component of Chinese traditional folk handicrafts, needlework embroidery in rural areas of Mount Taishan area carries profound cultural connotation and aesthetic value with its distinctive regional characteristics and unique artistic style. In the current society where cultural heritage and ecological protection are highly valued, it is of great significance to conduct research on them from the perspective of ecological aesthetics. This study uses grounded theoretical methods to construct the ecological aesthetic theoretical framework of rural needlework embroidery in Mount Taishan through data collection, open coding, spindle coding, selective coding and other steps, and conducts theoretical saturation test. This theoretical framework covers three dimensions: natural ecology, cultural ecology, and aesthetic ecology, which are interrelated and have different functions. Research has found that in the dimension of natural ecology, embroidery widely uses natural materials such as cotton, linen, and silk to showcase a simple texture and harmonious colors. The themes of the works are mostly taken from nature, reflecting the pursuit of natural beauty; In terms of cultural ecology, it carries regional culture, reflects local history, customs, and religious characteristics, embodies folk culture, witnesses life etiquette, inherits female culture, symbolizes traditional female roles, continues emotional sustenance, and conveys aesthetics and values; The aesthetic ecological dimension presents the beauty of simplicity, reflected in materials, craftsmanship, creative motivation, and life philosophy, highlighting the beauty of harmony, covering the harmony between humans and nature, humans and humans, art and life, showcasing the beauty of innovation, promoting the revitalization of traditional skills and adapting to the needs of the times. To achieve the dynamic inheritance of its ecological aesthetics, strategies such as strengthening inheritance awareness, cultivating inheritance talents, and promoting industrial integration can be adopted. Promote through traditional and social media, organize exhibitions and events to enhance public awareness; Establish a protection and inheritance mechanism, and establish a multi-level training system; Combine with tourism, cultural creativity and modern fashion industries to expand the development space, thus promoting the inheritance and development of needlework embroidery in rural areas of Mount Taishan in the new era, and contributing to rural revitalization and ecological protection.

## Keywords

Taishan Area, Rural Red Embroidery, Ecological Aesthetics, Theoretical Model, Living Inheritance, Rooted Theory

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## 1. Introduction

Female red embroidery, as a key part of Chinese traditional folk handicraft, contains profound cultural implication and aesthetic value. It is not only manifested as a decorative art, but also a true reflection of history, culture, folk customs and social life. The research of female red embroidery covers many disciplines and research levels. Sun Peilan (2007) discusses the development of Chinese embroidery, including the technological characteristics of different historical periods, stitch evolution, pattern theme, regional style and its application in social life, provides a comprehensive historical framework for the systematic study of female red embroidery [1]; Pan Jianhua (2009) from the culture, sociology and other multidisciplinary perspectives, reveals the deep structure of the Chinese female red, mainly reflected in the view of nature [2]. This provides help for subsequent researchers to understand the significance of female red embroidery from a broader cultural background; Zhang Xiaojuan (2008) deeply explored the social background, humanistic implication and artistic aesthetics of Chinese female red embroidery, paid special attention to the embroidery practice of ordinary women and the "goodness" and "beauty", and discussed the inheritance of embroidery in contemporary times [3]; Guo Huanhuan et al. (2018) mainly studied the artistic characteristics of two famous embroidery schools, through comparative analysis reveals the unique style of embroidery art under different regional cultural background [4]. This is of great significance for deeply understanding the important role of regional culture in the development process of traditional handicraft; Gao Yingpei (2015) systematically sorted out the historical origin, artistic characteristics and cultural connotation of Lu embroidery, Provide a historical basis for a deep understanding of the traditional art of Lu embroidery, And explored its application methods and innovative ideas in modern clothing design, interior decoration design and other fields [5]; YoshiTian (2021) based on the perspective of ecological aesthetics, From the aspects of the ecological aesthetic elements of patterns, the ecological aesthetic significance of color collocation, and the ecological aesthetic concept in the form of composition, This paper discusses the ecological and aesthetic characteristics contained in the traditional embroidery patterns of the Yi nationality and how to reflect the harmonious relationship between man and nature [6].

Mount Tai is famous for its magnificent natural landscape and rich cultural accumulation. As a key element of intangible cultural heritage, rural needlework embroidery in this area integrates handicraft art with regional culture, and takes the lead in the field of folk art with its distinctive regional characteristics and artistic style. However, the research on the rural female red embroidery in Taishan area is still insufficient. Among the limited literature resources, China Net (2024) expounds the artistic characteristics of Taishan embroidery in showing the effect of Chinese painting and cal-

ligraphy, and its embroidery is famous for its elegant and vivid texture, and fine [7]. Zhang Zhongqi (2020) focuses on female folk embroidery insoles, a folk handicrafts and handicrafts, and systematically studies the patterns, embroidery techniques and the cultural connotation of insoles, which provides theoretical support for the inheritance and promotion of female folk embroidery, and lays the foundation for deep understanding of folk embroidery art and related culture [8].

With the vigorous development of ecological aesthetic research, as an emerging aesthetic theory, it emphasizes the harmonious coexistence of man and nature, which provides a new research perspective for examining the rural female red embroidery in Taishan area. Dig ve into mount tai region rural female red embroidery ecological aesthetic connotation, not only for the protection and inheritance of the folk art treasures provides theoretical support, but also to understand the integration of rural culture and ecological aesthetics provides a new idea, to protect and inherit rural traditional culture, build a harmonious coexistence between man and nature beautiful home provides a useful reference and reference.

## 2. The Core Concept and Principle of Ecological Aesthetic Theory

### 2.1. Ecological Holism

Ecological holism constitutes one of the core concepts of ecological aesthetics, which advocates that the ecosystem is regarded as an organic and unified whole, in which there are close interconnection and dependence between the various components. American ecologist aldo leopold (Aldo Leopold) in his book "sand township yearbook" put forward the concept of "earth ethics", advocating the human moral concern to the whole ecosystem, and the human positioning as a member of the earth community, rather than the ruler [9], thus for the theoretical basis of ecological holism has made important contributions. As Wang Muzhen explained, the core concept of ecological holism is to put the overall interests of the ecosystem at the highest value, rather than simply human interests [10]. In the context of ecological aesthetics, ecological holism requires us to re-examine the essence of beauty from the perspective of the overall interests of the ecosystem.

Taking rural female red embroidery in Taishan area as an example, embroidery women use local natural materials such as cotton, hemp and silk to create, and this process reflects the respect and dependence on the natural ecosystem. These natural materials have relatively little interference to the ecosystem in the collection process, and retain their original texture in the embroidery works, which reflects the mainte-

nance of the integrity of the natural ecology, and is a concrete embodiment of ecological holism in the field of artistic creation. This way of creation is consistent with the requirements of ecological holism to maintain the integrity and stability of the ecosystem, and shows the close connection between artistic creation and ecological protection, which is consistent with Yu Mouchang's view on the embodiment of ecological holism in practice in Ecological Philosophy [11]. In addition, J. Baird Callicott also discussed the significance of ecological holism in human practice, which further confirmed the concept of ecological holism [12], contained in the creation of rural female embroidery in Taishan area.

## 2.2. Harmonious Coexistence Between Man and Nature

The harmonious coexistence between man and nature constitutes the core goal of ecological aesthetic pursuit. This idea abandons the old concept of anthropocentrism and actively advocates the construction of equality and harmonious relationship between man and nature. The thought of "the unity of man and nature" in ancient Chinese philosophy is highly consistent with the idea of harmonious coexistence between man and nature in modern ecological aesthetics. In his book, *Man and Nature- The Ecological View of Chinese Philosophy*, Meng Peiyuan explained in detail the ecological wisdom contained in the thought of "the unity of man and nature", which provided a profound historical and cultural basis for understanding the concept of harmonious coexistence between man and nature in modern ecological aesthetics [13]. From the aesthetic perspective, when human aesthetic activities and nature integrate with each other to appreciate and respect the intrinsic value of nature, artistic works can be created to reflect the harmonious coexistence between man and nature.

Taishan area rural female red embroidery works usually in the local natural landscape, animals and plants, embroidery women use exquisite stitch will vividly reproduce the beauty of natural embroidery cloth, make embroidery works and the surrounding natural environment complement each other, become an organic part of natural ecology, reveal the aesthetic realm of harmonious coexistence between man and nature. This kind of creation not only meets people's aesthetic needs, but also further strengthens people's awareness of the love and protection of nature, and promotes the benign development of the relationship between man and nature. This echoes the aesthetic expression of the harmonious coexistence between man and nature mentioned by Zeng Fanren in the *Introduction to Ecological Aesthetics* [14]. At the same time, Lu Feng pointed out that modern society should advocate the concept of harmonious coexistence between man and nature, and the creation and practice of rural female red embroidery in Taishan area is the vivid embodiment of this concept in the field of folk art [15]. In addition, Fritjof Capra, in *The Web of Life: A New Scientific Under-*

standing of Living Systems, he expounds the interdependent relationship between man and nature in the life system from a scientific perspective, which provides scientific basis for understanding the harmonious coexistence between man and nature reflected in embroidery works [16].

## 2.3. Ecological Aesthetic Experience

Ecological aesthetic experience emphasizes the unique aesthetic feeling obtained by the aesthetic subject in the process of interacting with the natural and ecological environment. Compared with the traditional aesthetic experience, the ecological aesthetic experience pays more attention to the aesthetic subject's full investment and deep perception of the ecosystem. The theory of "deep ecology" proposed by Norwegian philosopher Arne Naess) emphasizes the use of deep ecological aesthetic experience, which encourages people to have a sense of responsibility from the heart of ecological protection [17]. Arnold Berlin also pointed out in *Environmental Aesthetics* that aesthetic experience should break the boundary between subject and object, and emphasize the interaction and integration of people and environment [18], which is consistent with the connotation of ecological aesthetic experience. In the creation process of rural female embroidery in Taishan area, the embroidery women integrate the delicate observation and deep emotion of nature. Their choice of natural materials, color collocation and application of stitching are all derived from the profound experience of natural ecology. When appreciating these embroidery works, viewers can feel the rich natural atmosphere and ecological emotion contained in the works, and then trigger their own association and resonance with nature, obtain unique ecological aesthetic experience, and realize the organic integration of aesthetic subject and object in the ecological aesthetic level. This ecological aesthetic experience not only enriches people's aesthetic feelings, but also enhances people's awareness of ecological protection to a certain extent. Yuriko Saito In *Everyday Aesthetics*, the ecological aesthetic experience in daily aesthetic activities is discussed. As an art form in daily life, the rural female red embroidery in Taishan area confirms the ecological aesthetic experience in its creation and appreciation with [19].

## 3. The Artistic Characteristics of Rural Female Red Embroidery in Taishan Area

As one of the traditional folk art forms in Taishan area, rural needlework embroidery has a long history and profound cultural deposits. In the course of hundreds of years of development, under the common influence of Chinese embroidery tradition, Taishan culture and Qilu culture, it has formed its unique artistic style and cultural connotation.

### 3.1. The Diversity of Acupuncture Method Is the Core Embodiment of Its Artistic Characteristics

There are many kinds of needlework for female embroidery in Taishan area, including flat embroidery, flat needle embroidery, winding needle embroidery, loose needle embroidery, seed embroidery, buckle embroidery, plate gold embroidery and so on. Different stitches can show different textures and effects, making the embroidery works more lifelike. For example, flat needle embroidery, suitable for its smooth and delicate lines, flowers, figures and other delicate patterns, set of needle embroidery, landscape, animals, and "light" embroidery, "lock needle", "needle", "needle", "hook needle", "hook needle", "needle", " " are used to show large color blocks, pattern lace, color level, stamens and leaf flap, feather and leaf band, pomegranate, corn grain, profile, etc.

### 3.2. The Brightness of the Color Is the Intuitive Display of Its Artistic Characteristics

The colors of rural female red embroidery in Taishan area are mainly bright colors such as red, yellow, blue and green. These colors not only have a strong visual impact, but also contain rich cultural connotation. In embroidery works, the collocation of these colors often forms a sharp contrast, enhancing the sense of hierarchy and artistic appeal of the works.

### 3.3. The Richness of the Patterns Is the Vivid Expression of Their Artistic Characteristics

Taishan area has a wide range of themes, covering natural landscapes, animals and plants, characters, myths and legends and other aspects. Among them, the natural landscape and folk culture as the themes are particularly common. For example, the natural landscape and flower patterns such as sunrise, sea of clouds, pine, cypress, peony and lotus, as well as the myths and legends and folk belief patterns such as Taishan Stone Dare, Bixia Yuanjun, and Taishan granny, have all become an important expression of rural female red embroidery in the Taishan area. These patterns not only have the decorative effect, but also carry the historical memory and cultural inheritance of the people in Taishan area. For example, the "five poison belly pockets", created by Xue Wei, a teacher from Shandong Vocational College of Fashion Technology, skillfully uses traditional embroidery techniques to integrate the five poison patterns, such as snake, scorpions, gecko, centipede and toad, into them. See Figure 1.



*Figure 1. Mount Taishan five poisonous belly pocket.*

(Photo source: "Five poisonous belly pockets project of Mount Tai" by Teacher Xue Wei of Shandong Fashion Vocational College)

### 3.4. The Integration of Practicality and Artistry Constitutes the Perfect Unity of Its Artistic Characteristics

Rural female red embroidery in Taishan area not only shows extremely high artistic value, but also has remarkable practicality. Female red embroidery works are often used to make a variety of daily necessities and gifts, such as wedding clothes, insoles, wallets, handkerchiefs and so on. These works not only meet the daily use needs, but also have the value of artistic appreciation, reflecting the harmony of practicality and artistry. For example, a pair of red insoles with double Xi is embroidered on the waist of the shoes, and the soles and heels are embroidered with dense stitching, which are wear-resistant and strong. See Figure 2 for details.



(Photo source: residents of Ningyang County)

*Figure 2. Red insoles.*

## 4. A Research Process Based on Grounded Theory

Rooted theory (Grounded Theory) was proposed by sociologists Barney Glaser (Barney Glaser) and Anselm Strauss (Anselm Strauss) in 1967, advocating the bottom-up construction of theories from empirical data, rather than deduc-



tive reasoning based on existing theoretical frameworks. Its core is to generalize the theory from the actual data and emphasize the generation and dynamic of the theory. In addition, the theory also emphasizes the subjectivity and reflection of researchers, requiring researchers to continuously reflect on their own research perspectives, methods and conclusions during the research process to ensure the objectivity and reliability of the research.

#### 4.1. Data Collection Process

The data collection process of this study is mainly carried out through three ways: field interview, physical work collection and literature retrieval.

1. *Live interview.* Carry out in-depth interviews for rural female embroidery artists in Taishan area. The interviewees covered different age groups and skill levels to ensure the diversity of the sample. The interview content covers embroidery experience, skill inheritance, source of creative inspiration and understanding of the works. For example, a senior artist described her experience of learning embroidery since her youth, how her skills were inherited from her predecessors, and her understanding of the natural landscape and folk culture of Mount Tai in the process of embroidery.

2. *Collection of physical works.* Collect all kinds of female embroidery works in the villages, markets, museums and other places in the Taishan area. These works include insoles, handkerchiefs, clothing, pendants and other types, showing different patterns, stitches and colors. Careful observation and record of physical works, analyze the characteristics of materials, technology, pattern and design. For example, a handkerchief embroidered with a sunrise pattern of Mount Tai uses fine silk thread and unique stitching, rich and distinct.

3. *Literature search.* Books and academic papers covering the historical literature, folk customs, art history and other fields of Taishan area, as well as professional research materials on women's embroidery. Through the literature search, we can understand the natural environment, cultural tradition, female social status and other background information of Taishan area, and provide theoretical support for the analysis of the ecological and aesthetic connotation of female embroidery. For example, historical documents reveal the rich

ancient tradition of female embroidery in Taishan area, which is closely associated with local religious beliefs and folk activities.

#### 4.2. Open Encoding

The core of open coding is a line-by-line analysis of the collected data, in order to refine the initial concepts, and to name and conceptualize these concepts.

##### 1) Data analysis

Different analysis strategies were implemented for the data collected through three ways.

First, the interview transcripts were analyzed in-depth analysis. The interview was disassembled word by word to identify and extract key words and expressions. For example, in the interview with the artist, he mentioned that "the silk thread I use is all vomited by my own silkworms, and the color is very natural", from which the initial concepts of "self-raised silkworm", "silk thread" and "natural color" are extracted.

Secondly, the description of the physical works is analyzed in detail. Observe the appearance, material, pattern and other characteristics of the physical work, and describe it in detail in the form of text, and then extract the initial concept. For example, an insole embroidered with a pattern of flowers and birds was analyzed, and concepts such as "flowers and birds", "bright colors" and "fine stitching" were extracted.

Thirdly, the relevant content of the literature data is in-depth analyzed. The descriptions related to the rural female red embroidery in Taishan area were selected from the literature, and the initial concept was extracted from them. For example, we know from the folk annals that specific embroidery items will be used in a folk activity in Taishan area, and concepts such as "folk activities" and "specific embroidery items" are extracted.

##### 2) Naming and classification of concepts

The extracted initial concepts are first named to enhance their clarity and intelligibility. For example, the concepts of "family-raised silkworm" and "silk thread" are named "source of natural materials"; "flowers and birds" and "bright colors" are named "natural patterns and colors". The concepts extracted and named in this study (some examples) are detailed in Table 1.

**Table 1.** Example of concept and meaning of open coding naming (part).

concept	source	connotation
"Taishan natural landscape elements into"	From the observation of rural female red embroidery works in Taishan area and the interview of embroidery artists.	It refers to the patterned presentation of the natural landscape of Mount Tai in the needlework embroidery, which transforms the unique natural features of Mount Tai into artistic elements through the embroidery techniques, reflecting the influence of the local natural environment on the embroidery creation, and showing the love and respect for the local natural landscape.
"Application of symbolic	Found in the research materials of	It means that under the context of folk activities, it uses symbolic

concept	source	connotation
patterns in folk activities"	folk culture and the analysis of the embroidery objects used in folk culture activities.	patterns to convey the connotation of folk culture. These patterns carry the beliefs, wishes and traditional values of the local people, and are the embodiment of folk culture in the embroidery art.
"Material collection and processing is native"	The traceability of the embroidery material source and the understanding of the material processing process.	Emphasize the local characteristics of female embroidery materials in the collection and processing link, reflects the dependence and utilization of local resources, reflects the influence of regional environment on embroidery creation from the material source, as well as the inheritance of traditional material processing technology.
"Scene depiction of women's lives"	The artist's narration and embroidery work content. Scenes closely related to women's life often appear in female red embroidery.	It refers to the artistic presentation of the daily life fragments of rural women in Taishan area in the embroidery works, which reflects the role and life state of women in rural life, and reflects the life record from the perspective of women, blessings for their families, and yearning for a better life.
"Hand embroidery stitch is inherited from generation to generation"	Through the sorting of the inheritance of the old artists and the investigation of the young artists' learning of traditional acupuncture.	It refers to the inheritance of various kinds of handmade stitches in rural female red embroidery in Taishan area among generations of artists. These stitches carry the continuation of history and skills, are the technical basis for maintaining the characteristics and development of embroidery art, and reflect the stability of the inheritance of traditional handicrafts.

Then implement the conceptual classification. They were divided into different categories based on their similarity and association between concepts. For example, the concepts such as "natural material source" and "natural pattern and color" are classified into the "natural material and pattern" category; "fine stitch" and "unique craft" are classified into the "craft" category. Through concept classification, a large

number of initial concepts can be sorted out and summarized, which lays the foundation for the subsequent spindle coding. Finally, all concepts are summarized into four categories: natural elements related, cultural inheritance related, emotional expression related and handicraft related. The categories (some examples) summarized in this study are detailed in [Table 2](#).

**Table 2.** Example of categories and meaning of open coding induction (part).

Category class	Related category	connotation
Natural elements related	"Natural materials and colors"	It reflects the close and dependence of the female red embroidery to the nature, from the choice of materials to the collocation of color are inspired by the nature.
	"Natural pattern imitation"	Artists often imitate the nature of flowers, birds, fish, insects, landscapes and other patterns for embroidery, showing the pursuit of and reproduction of natural beauty.
	"Taishan folk custom activities embroidery association"	It is emphasized that needlework embroidery plays an important role in the folk activities of Taishan area, the influence of folk activities on embroidery creation, and the cultural function of embroidery in folk activities. This reflects the close connection between the female red embroidery and the local folk culture, which is an important aspect of cultural inheritance.
Regional culture	"Taishan regional logo pattern use"	Highlighting the Taishan natural landscape (mountain, stone, pine, cloud, etc.), landmark buildings (Dai Temple, Southern Tianmen, etc.), legendary figures (Taishan Shigandang, Bixia Yuanjun, etc.) patterns as the use of Taishan regional logo in the embroidery works, is the visual presentation of regional culture in the embroidery art.
	"Regional cultural color symbol choice"	Attention should be paid to the symbolic significance of colors such as red and gold for sacrifice, green tile and vermilion for architectural patterns in regional culture and the basis for selection in embroidery works.
Women culture related	"Female embroidery skills family inheritance chain"	It emphasizes the process and characteristics of embroidery skills passed down from generation to generation by women in the family environment, which reflects the role of women in cultural inheritance and the continuity of family culture.

Category class	Related category	connotation
Emotional expression is related	"Women's life and labor embroidery presentation"	Pay attention to the artistic presentation of women's life and labor in embroidery works, which reflects the record and value embodiment of women's own life experience in their own culture.
	"Emotional and personality expression"	The unique individual style that the artist shows in embroidery, reflect the concept such as its personality and emotion can be attributed to this category. Female embroidery is not only a handicraft, but also an expression carrier of the artist's emotion and personality.
	"Creative inspiration."	The creative inspiration of artists may come from life experience, emotional experience, natural landscape, etc., and these inspirations are finally expressed through embroidery works, reflecting the integration of emotion and personality.
Hand skills related	"Material and craft tradition"	Highlight the traditional characteristics of needlework embroidery in materials and craftsmanship. From the local collection and processing of materials to the generational inheritance of stitching, it reflects the adherence to the tradition, which is the basis to ensure the uniqueness and quality of rural female red embroidery in Taishan area.
	"Production process input"	The description of the fine degree of embroidery works constitutes this category. This category reflects the intention and effort of the needlework embroidery production, and the time input and the precision of the technology are both important indicators to measure the quality of the works.

### 4.3. Spindle Code

Spindle coding is to compare and integrate the initial categories on the basis of open coding, forming three main categories: "natural and manual integration", "regional folk

culture" and "female emotional culture".

#### 1) Categorical comparison and connection

In-depth comparisons between the categories formed during open coding to reveal their intrinsic connections. Category comparisons and connections (for some examples) are shown in Table 3-Table 5.

**Table 3.** Comparison and connection between categories related to natural elements and handicrafts.

category	compare	contact
Natural elements related	It emphasizes that the raw materials, patterns and colors used in needlework embroidery come from nature, and the natural attributes of these elements affect the style and aesthetic feeling of the work.	1. The choice of natural elements often affects the use of manual skills. For example, soft silk is suitable for delicate stitching, while rough cotton cloth can be used in a relatively rough stitching to highlight its texture.
Hand skills related	Focus on the stitching, skills and craft level of embroidery. For example, the delicate flat needle embroidery method can make the pattern more realistic, and the complex random needle embroidery law can create a three-dimensional sense and hierarchy sense.	2. The exquisite degree of craftsmanship can also better show the beauty of natural elements. For example, through superb embroidery method can make the color of natural silk thread more bright, luster more moving.

**Table 4.** Comparison and connection between regional cultural category and folk culture category.

category	compare	contact
regional culture	It mainly reflects the unique cultural symbols and characteristics of Taishan area, such as the stone and the landmark buildings in the embroidery works. These symbols reflect the historical, geographical and cultural characteristics of the Taishan region.	1. Regional culture is an important basis of folk culture. The regional cultural characteristics of Taishan area determine the embroidery style and content in the local folk custom activities. For example, Taishan Shigandang, as an important cultural symbol of Taishan area, often appears in the folk activities of the curtain, wall hanging and other embroidery.
folk cul-	Focusing on the application and significance of needlework	

category	compare	contact
ture	embroidery in folk custom activities, more emphasis is placed on the close connection between needlework embroidery and people's daily life and traditional customs.	2. Folk culture activities further spread and inherit regional culture, making needlework embroidery a vivid carrier of regional culture.

**Table 5.** Comparison and connection between the categories of female culture and emotional expression.

category	compare	contact
Women's culture	Focus on the inheritance of female red embroidery as women's traditional skills and its status and role in women's social life. For example, in the past, female red embroidery was one of the necessary skills for women. Through embroidery, women can express their aesthetic concepts, family values and social role cognition.	1. Female cultural inheritance and emotional expression are interwoven in the needlework embroidery. Women express their feelings through embroidery, but also pass on the female culture from generation to generation. For example, the dowry embroidered by a mother for her daughter not only contains the blessing and care for her daughter, but also reflects the inheritance role of women in the family and the inheritance of traditional needlework skills.
expression of feelings	It focuses on the personal feelings and inner world conveyed by artists through embroidery works, such as love for loved ones and perception of life.	

## 2) Research on category integration

In this paper, the author integrates the categories of the the and the culture. Through the above integration, the three main categories of "natural and manual integration", "regional folk culture" and "female emotional culture" were finally formed. The specific connotations of these main categories are detailed in Table [Table 6](#).

**Table 6.** Contents of the three main categories.

fundamental category	intension
"Nature and hand fusion"	The main category includes the use of natural materials, the design of natural patterns and the exquisite performance of the craftsmanship of needlework embroidery. It emphasizes the harmony and unity of nature and artificial, and shows the unique charm of needlework embroidery through the reference of nature and manual creation.
"Regional folk culture"	This main category covers the regional cultural characteristics of Taishan area and the performance of female embroidery in folk culture activities. It reflects the local people's recognition and inheritance of regional culture, as well as the important role of needlework embroidery in folk custom activities.
"Female emotional culture"	This main category focuses on the emotional expression and value embodiment of needlework embroidery in the inheritance of female culture. It shows the way that women express their emotions, convey family values and social role cognition through embroidery, as well as the important position of needlework embroidery in women's social life.

## 3) Build the associations between the main categories

To reveal the interaction relationship between the main categories. See detailed in [Table 7](#).

**Table 7.** The relationships between the three main categories.

fundamental category	The relationship between each other
"Nature and hand fusion"	1. The integration of nature and handwork provides the material basis and the form of artistic expression for the regional folk culture. The natural materials and handicrafts of Taishan area have created the needlework embroidery works with regional characteristics, which play an important decorative and
"Regional folk culture"	

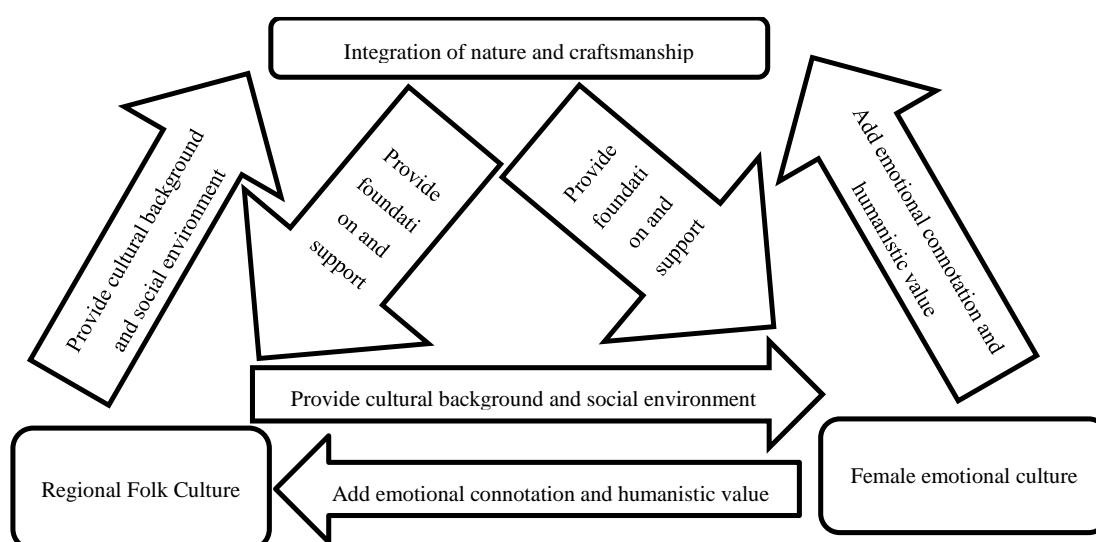


fundamental category	The relationship between each other
	symbolic role in the folk culture activities.
	2. Regional folk culture also affects the development direction of the integration of nature and handwork. The needs and aesthetic concepts in folk activities will promote artists to innovate and improve in the selection of natural materials and the application of handicraft skills, so as to better meet the requirements of folk culture.
"Nature and hand fusion"	1. The integration of nature and hand provides the expression carrier and creative space for female emotional culture. Through the use of natural materials and the play of handicrafts, women integrate their emotions and stories into their embroidery works.
"Female emotional culture"	2. Female emotional culture also enriches the connotation of the integration of nature and handwork. Women's emotional experience and cultural inheritance make the needlework red embroidery works more vitality and infectious.
"Regional folk culture"	1. Regional folk culture provides a cultural background and a social environment for women's emotional culture. The folk culture activities in Taishan area provide a platform for women to show their embroidery skills and express their emotions, and also inherit the cultural role of women in the family and society.
"Female emotional culture"	2. Female emotional culture adds delicate emotional color and humanistic care to the regional folk culture. Women express their identification and love for the regional folk culture through embroidery works, which makes the folk culture more deeply rooted in the people's hearts.

#### 4) Build a network of relationships between the main categories

In this relationship network, with "the ecological aesthetics of rural female red embroidery in Taishan area" as the core, the three main categories of nature and handwork, regional folk culture and female emotional culture are related and interact with each other. The fusion of natural and manual for regional folk culture and female emotional culture provides the foundation and support, regional folk culture for

the fusion of natural and manual and female emotional culture provides the cultural background and social environment, female emotional culture is for the integration of natural and manual and regional folk culture into the emotional connotation and humanistic value. In this relationship network, each main category does not exist in isolation, but is closely connected with other main categories, jointly forming the ecological aesthetic system of rural female red embroidery in Taishan area. As shown in Figure 3.



**Figure 3.** The relationship network of natural and manual integration, regional folk culture and female emotional culture.

#### 4.4. Selective Encoding

Selective coding is to select core categories on the basis of spindle coding and build a theoretical framework around the core category.

##### 1) Determination of the core categories

First of all, the main category formed in the main axis code in the ecological aesthetics of rural female red embroidery in Taishan area is comprehensively analyzed. See Table 8 for the specific analysis.

**Table 8.** The embodiment of the three main categories in the ecological aesthetics of rural female red embroidery in Taishan area.

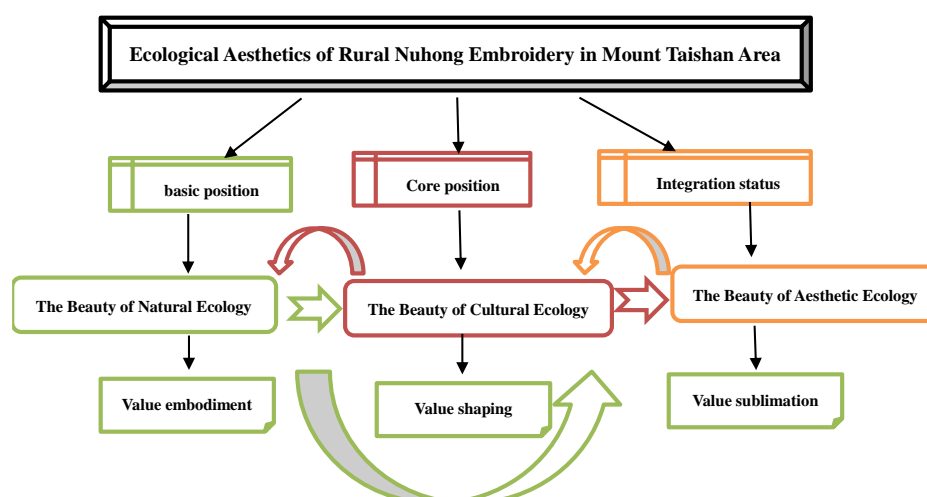
fundamental category	The embodiment of the ecological aesthetics of rural female red embroidery in Taishan area
"Nature and hand fusion"	It reflects the characteristics of needlework embroidery in the use of natural materials and the exquisite combination of craftsmanship, and shows the respect for nature and the inheritance of traditional skills. This fusion not only creates unique works of art, but also reflects the harmonious symbiotic relationship between man and nature, providing a natural basis for the ecological aesthetics of needlework embroidery.
"Regional folk culture"	Bearing the regional characteristics and folk traditions of Taishan area, needlework embroidery, as an important part of it, conveys the values, beliefs and lifestyles of local people through other aspects in patterns, colors and crafts. It makes the needlework embroidery have a profound cultural heritage and enrich the connotation of ecological aesthetics.
"Female emotional culture"	It highlights the emotional expression and cultural inheritance role of women in female red embroidery. Through embroidery works, women convey their love for their families, perception of life and adherence to tradition. This injection of emotion endows needlework embroidery with warm human color and further enhances its ecological aesthetic value.

Second, it is important to choose the core category that dominates the whole research. After comprehensive analysis, the core category of "ecological aesthetics of rural female red embroidery in Taishan area" can cover the content of the above three main categories, and accurately express the theme and purpose of this study. This core category not only emphasizes the artistic beauty of needlework embroidery, but also pays attention to its close connection with nature, culture and emotion, comprehensively showing the unique charm of needlework embroidery in ecological aesthetics.

##### 2) Build a theoretical framework

The core category of this study, "ecological aesthetics of

female embroidery in Taishan area", refers to the harmonious, balanced and sustainable aesthetic values of female embroidery in Taishan area in the three dimensions of natural ecology, cultural ecology and aesthetic ecology. It includes the rational use of natural materials, the inheritance and innovation of regional folk culture, and the delicate expression of female emotions, reflecting the organic unity of man and nature, culture and art, tradition and modernity. With "the ecological aesthetics of rural female red embroidery in Taishan area" as the core, a distinct theoretical framework is constructed. As shown in Figure 4.



**Figure 4.** Theoretical framework of ecological aesthetics of rural female embroidery in Taishan area.

## 4.5. Interpretation of the Theoretical Model

### 1) Status of the three dimensions in the model

(1) *The beauty of natural ecology occupies a fundamental position in the theoretical models.* It is the material starting point and inspiration source of the whole needlework embroidery creation. The beauty of natural ecology involves the use of natural materials and the presentation of natural patterns, which provide the most basic materials and visual elements for the formation of embroidery works.

(2) *The beauty of cultural ecology is at the core of the theoretical model.* It carries the profound cultural heritage of rural female red embroidery in Taishan area, and is the key link connecting the beauty of natural ecology and the beauty of aesthetic ecology. The beauty of cultural ecology covers regional culture, folk culture and female culture, and these cultural elements are inherited and displayed through embroidery works.

(3) *The beauty of aesthetic ecology is integrated in the theoretical model.* It is a comprehensive presentation of the beauty of natural ecology and cultural ecology in the aesthetic level. Through people's aesthetic perception and evaluation of embroidery works, the beauty of aesthetic ecology integrates various elements such as natural materials, natural patterns, cultural connotations, and folk traditions, forming an organic whole. It focuses on the overall aesthetic feeling, artistic expressiveness and emotional transmission of the works, so that the beauty of natural ecology and the beauty of cultural ecology are no longer isolated, but are integrated and set off against each other, which together constitute the unique aesthetic experience of rural needlework embroidery in Mount Taishan area.

### 2) Functional analysis of the three dimensions in the model

(1) *The beauty of natural ecology plays a guiding role in the beauty of cultural ecology and aesthetic ecology in the model.* From the perspective of cultural ecology, the beauty of natural ecology determines the integration mode of cultural connotation in embroidery works. In the field of aesthetic ecology, the beauty of simplicity and harmony presented by the beauty of natural ecology shapes the formation of aesthetic standards. The composition of its original colors and natural patterns stimulates people's aesthetic pursuit of being close to nature, and then affects the aesthetic orientation of embroidery works in color collocation, pattern design and overall composition.

(2) *The beauty of cultural ecology plays the dual role of integrating the beauty of natural ecology and inheriting cultural tradition in the model.* On the one hand, it combines the elements in the beauty of natural ecology with its cultural connotations. On the other hand, the beauty of cultural ecology carries and transmits the historical and cultural traditions of Mount Taishan area. Through the application of embroidery works in folk activities and the inheritance of skills between generations, it ensures the sustainable development of regional culture, folk culture and female culture, and these

cultural elements can be reflected in embroidery works in different periods and become the key media of cultural inheritance.

(3) *The beauty of aesthetic ecology in the model not only produces feedback on the beauty of natural ecology and cultural ecology, but also has a guiding role.* When aesthetic standards and trends evolve, such change will reflect on the beauty of natural ecology and cultural ecology. At the same time, the beauty of aesthetic ecology also guides the beauty of natural ecology and the beauty of cultural ecology in innovation and development. It encourages artists to explore new material applications, pattern design and cultural expression methods on the basis of maintaining the tradition to adapt to the evolving aesthetic needs.

### 3) The role of the three dimensions in the ecological and aesthetic value

(1) *The beauty of natural ecology shows the value concept of harmonious coexistence between sustainable development and man and nature.* In the artistic practice of needlework embroidery art, the use of natural materials emphasizes the rational utilization and protection of local resources, and avoids the over-dependence on synthetic materials, thus reducing the negative impact on the environment. The selection and value of natural materials convey a value orientation of respecting nature and conforming to nature. At the same time, the display of natural patterns in embroidery works is not only the reproduction of natural beauty, but also the artistic interpretation of the relationship between man and nature, which emphasizes the awe and love of human beings for nature in artistic creation, thus enriching the value connotation of rural female embroidery in Taishan area in the theoretical model of ecological aesthetics.

(2) *The beauty of cultural ecology has shaped a unique cultural value for rural female embroidery in Taishan area.* This cultural value is not only reflected in the inheritance and protection of local culture, but also reflected in its contribution to social culture. As the material carrier of culture, embroidery works have become a window for people to understand the culture of Taishan area and promoted the exchange and communication of culture. At the same time, the cultural value contained in the beauty of cultural ecology endows the embroidery works with higher artistic value and collection value, giving it a unique position in the cultural market and art field, and further enriching the value dimension of needlework embroidery in the theoretical model of ecological aesthetics.

(3) *The beauty of aesthetic ecology has a value sublimation effect to the beauty of natural ecology and cultural ecology.* It elevates the original beauty of natural ecology and the cultural value carried by the beauty of cultural ecology to a higher aesthetic level. In the aesthetic process, people not only appreciate the texture of natural materials and the realism of natural patterns, nor not only the profound understanding of cultural connotation, but also feel a spiritual

pleasure and aesthetic satisfaction in the overall aesthetic atmosphere created by the works, beyond the material and cultural level. This value sublimation makes the rural needlework embroidery in Taishan area rise from a folk handicraft to an art form with high aesthetic value, and enriches its value connotation in the theoretical model of ecological aesthetics.

#### 4.6. Theoretical Saturation Test

First, collect new data. After the theoretical framework is constructed, new interview records, physical works and literature will be collected to test the saturation of the theory. Interview more female embroidery artists to explore their creative ideas and experience; collect female embroidery works for different periods and styles in ecological aesthetics; consult the latest research literature to grasp the research trends in related fields.

Secondly, the new data is analyzed in depth. The constructed theoretical framework is used to deeply analyze the newly collected data and test whether it can be included in the theoretical framework. If the new data can be explained by the theoretical framework, it shows that the theory has a certain saturation; if there are contents in the new data that cannot be explained, the theoretical framework should be adjusted and improved accordingly.

Finally, repeated testing and adjustment. By continuously collecting new data, analyzing new data and adjusting the theoretical framework, the new data cannot provide new concepts and categories for the theoretical framework. At this point, it can be considered that the theory has reached the saturation degree, and has a certain reliability and effectiveness.

### 5. The Ecological and Aesthetic Characteristics of Rural Female Red Embroidery in Taishan Area

#### 5.1. The Beauty of Natural Ecology

*1) The application of natural materials is an important embodiment and a key element*

*First of all, the plain texture of the material is its important embodiment.* Rural female red embroidery in Taishan area frequently uses natural materials, such as cotton, hemp, silk, etc. Its texture and touch contain natural plain characteristics, giving the embroidery works the beauty of natural ecology, and at the same time, injecting strong local flavor and natural charm into the works, so that viewers can experience the warmth and warmth of nature.

*Secondly, the natural harmony of color is its key element.* The natural material used in Taishan area carries natural color, these colors originate from nature, the collocation between each other is harmonious and natural, avoiding too

strong contrast, showing the aesthetic feeling of soft, quietly elegant.

*Thirdly, the fusion with the natural environment is its remarkable feature.* Rural female red embroidery works in Taishan area often cover local natural landscape, animals and plants. These works can not only be used as ornaments to beautify rural life, but also coexist with the surrounding natural environment and become an organic part of the natural ecology.

*2) The pursuit of natural beauty is the core connotation and soul*

*First of all, the nature of the subject matter selection is its core connotation.* The theme of rural female red embroidery in Mount Tai area is widely taken from nature, such as the magnificent scenery of Mount Tai, flowers and trees in the mountains, flying birds, clever insects and so on. This selection and description of natural elements is derived from the worship and yearning for natural beauty in the hearts of local women, reflecting the natural expression of the plain aesthetic concept.

*Next, the harmony sex of color collocation is its soul place.* Embroidery women are good at drawing color inspiration from nature and paying attention to the harmony and unity of color, so that the embroidery works present soft and elegant colors, which bring out the best with the colors of the natural environment, highlighting the beauty of the color rhythm of natural ecology.

*Thirdly, the diversity of acupuncture method is an important means to express its natural beauty.* The embroidery niang in Taishan area skillfully combines a variety of needles to simulate the form and texture of natural objects. The clever use of stitch makes the embroidery works reproduce the beauty of nature more realistically, showing the keen observation of natural details and exquisite skill expression.

#### 5.2. The Beauty of Cultural Ecology

*1) The bearing capacity of regional culture is the core embodiment and an important support*

*First of all, the rich connotation of regional culture is its core embodiment.* Taishan area has a long history, rural red embroidery carries thousands of years of cultural inheritance, retained the cultural mark of each historical period; the local folk customs for rural red embroidery provides rich creative material and cultural connotation. On traditional festivals and important occasions, people will wear or use clothes and supplies with specific embroidery patterns, these patterns reflect the customs and aesthetic taste of local people; Taoism, Buddhism and other religious cultures blend, deeply affecting the rural female embroidery, such as wishful, lotus, Xiangyun elements, are closely associated with religious culture, reflecting the local people's reverence for the gods and yearning for a better life.

*Secondly, the bearing mode of regional culture diversity is its important support.* Taishan rural female embroidery con-

tains a large number of patterns with regional characteristics, these patterns are the unique cultural logo of Taishan area, convey the value and inheritance of historical and cultural relics; Taishan rich historical stories and legends often become the creative theme of rural female embroidery, embroidery women will be preserved and spread in an intuitive and vivid art form, so that future generations can understand and remember the local history and culture by appreciating embroidery products, and become an important way to inherit and continue the historical memory.

2) *The embodiment of folk culture is the key display and an important part*

*First, the vivid depiction of traditional customs is the key display.* The rural female red embroidery in Taishan area contains many descriptions of local traditional customs. For example, in the embroidery works of the Spring Festival, red lanterns, lucky characters, and auspicious animals often appear, vividly showing the lively scene of decorating and celebrating the festival during the Spring Festival. And in the Dragon Boat Festival theme embroidery, will be embroidered with mugwort, calamus, colorful rope and other patterns, these are the Dragon Boat Festival to ward away evil, pray for health customs of the direct embodiment. Through needlework embroidery, the traditional festival customs are inherited and displayed in the form of art, which enriches the connotation of the beauty of cultural ecology.

*Secondly, the important witness of life etiquette is an important part of it.* The important rituals in life, such as birth, adulthood, marriage, funeral, etc., have the corresponding female red embroidery works in the Taishan area. For example, the newborn's tiger shoes, hundreds of clothes, embroidered with a variety of auspicious patterns, such as the tiger symbolizes that the child can be healthy and strong, eliminate disasters and avoid disaster, hundreds of clothes means that children can get hundreds of blessing, healthy growth. At the wedding, the bride's wedding clothes, cover, insoles and other embroidery products are exquisite, dragon and phoenix Chengxiang, mandarin duck water and other patterns to express the couple happy marriage, a good blessing. These female red embroidery works run through all the important stages of life, and become an important witness of the life etiquette in the folk culture, showing the unique local cultural customs and values.

3) *The inheritance of female culture is an inner soul and an important driving force*

*First, the symbol of the traditional female character is its inner soul.* In the rural society of Taishan area, female red embroidery is one of the important standards to measure the virtuous women, and also an important symbol of the traditional female role. In the past, women began to learn needlework embroidery from an early age, and mastering this skill was regarded as an important sign that women can assume family responsibilities and take care of their families. Through female red embroidery, women make all kinds of daily necessities for the family, such as clothes, insoles, pil-

lowcases, etc., showing their diligence, kindness and carefulness in the family, reflecting the expectation and requirements of traditional society for female roles. Therefore, female red embroidery has become an important embodiment of the traditional female role in the female culture in Taishan area, reflecting the social and cultural ecology and gender division of labor at that time.

*Secondly, the continuation of emotional sustenance is an important driving force.* Rural female red embroidery in Taishan area is an important way for local women to express their emotions and express their sustenance. In the past, women's living space was relatively limited, and female embroidery became a window for them to express their inner feelings. They integrate their love for their families, expectations for life, praise of nature and other emotions into a single thread, embroidered with exquisite patterns. This emotional sustenance through passed down from generation to generation red embroidery, the younger generation of women in the process of learning and inheritance embroidery skills, also inherited the predecessors exquisite and rich emotion, make the emotional expression become an important part of female culture, constantly enrich the emotional connotation of the beauty of cultural ecology.

*Thirdly, the transmission of aesthetics and values is its important connotation.* Rural female red embroidery in Taishan area reflects the unique aesthetic concept and value orientation of local women. From the choice of pattern to color collocation, contains the understanding and pursuit of nature, life and beauty, through embroidery works to express the yearning for a better life and the sense of responsibility for family and society; needlework embroidery needs patience, carefulness and perseverance, each piece of work needs to be completed for a long time to elaborate, showing the spirit of perseverance. These aesthetic and values through the inheritance of female red embroidery, deeply affects the generation after generation of women, make them on the basis of traditional aesthetic concept, continuous development and enrich their aesthetic consciousness, formed the regional characteristics of female aesthetic culture, further highlights the value of cultural ecological beauty, become the precious spiritual wealth in taishan female culture.

### 5.3. The Beauty of Aesthetic Ecology

1) *Simple beauty as the core trait and important embodiment*

*First of all, the beauty of simplicity is reflected in the simplicity of the materials and the craftsmanship.* The materials used in rural female red embroidery in Taishan area are mostly derived from nature, and these natural materials themselves carry a simple texture. Its production process also maintains the tradition and primitive simplicity, mainly using manual embroidery, each needle and thread contains the embroidery women's hard work and emotional sustenance. This creation method based on natural materials and traditional



crafts builds the aesthetic basis of its simple beauty, and makes the embroidery works show a natural beauty without carving, which forms a sharp contrast with the exquisite handicrafts produced by modern industrialization.

*Secondly, the beauty of simplicity is reflected in the purity of the creative motivation.* The creative motive of rural female embroidery is not for commercial purposes or the pursuit of artistic perfection, but from the needs of life and the care for her family. Women make clothes, insoles and decorations for their families through embroidery, integrating their beautiful vision of life and deep affection for their families into each work. This pure creative motive endows the embroidery works with rich life atmosphere and sincere emotion, showing a simple and unadorned aesthetic taste, and reflecting the pure emotional connection between man and nature and people in the beauty of aesthetic ecology.

*Finally, the beauty of simplicity is reflected in the plain expression of the philosophy of life.* The philosophy of life contained in the rural female red embroidery in Taishan area shows the life attitude and values of the rural people in diligence, simplicity, contentment and harmonious coexistence. They draw a beautiful picture of life with the needle and thread in their hands, expressing the yearning and pursuit of a simple and happy life. This philosophy of life is conveyed through the simple form of embroidery works, so that when people appreciate the works, they can feel a kind of simple beauty derived from life and returning to nature, triggering people to reflect on the modern life style and values.

2) *The beauty of harmony is the essence and the significant representation*

*First of all, the beauty of harmony is reflected in the harmonious relationship between man and nature.* Rural female red embroidery in Taishan area widely uses the elements in the local natural environment, showing the close connection between man and nature. Embroidery women use fine stitching method and rich colors to vividly reproduce all things in nature on the embroidery cloth, so that the embroidery works seem to be the epitome of natural ecology, highlighting the ideal realm of harmonious coexistence between man and nature. In terms of color use, needlework embroidery tend to choose the natural color system, the color collocation after careful design, in order to achieve harmony with natural color, thus on the visual gives embroidery a harmonious, comfortable beauty, as if is the extension of natural color in the field of art, further strengthen the theme of harmony between man and nature.

*Secondly, the beauty of harmony is reflected in the harmonious relationship between people.* Rural female red embroidery in Taishan area is usually a collective creation activity, especially during large embroidery projects or festival preparation, women complete a beautiful embroidery work together through communication, study and division of labor. The cooperation in the creation process shows the virtues of solidarity and mutual assistance, and makes needlework an important medium to promote the harmony of rural society.

The needlework embroidery works often carry the deep feelings of their family, friends and villagers, convey love, blessing and gratitude, strengthen the emotional bond between each other, and promote the harmonious development of interpersonal relationship. This kind of emotional communication with embroidery works as the carrier reflects the simple and sincere emotional connection between people in the rural society, and enriches the connotation of harmonious coexistence between people in the beauty of aesthetic ecology.

*Finally, the beauty of harmony is reflected in the harmonious relationship between art and life.* Most of the creative materials of rural female red embroidery in Taishan area are closely related to the daily life of rural people, such as production and labor, festival celebration and life etiquette. Embroidery women take the things around as inspiration, embroidery women express what they see and hear, what they think and feel in life through the form of embroidery, so that the work is full of strong life breath. This creation method derived from life shows the harmonious relationship between art and life in aesthetic ecology. Rural needlework embroidery works not only have high aesthetic value, but also have remarkable practicability. They are usually the articles in daily life, such as clothes, insoles, pillowcase, purse, not only met people's life needs, and added artistic beauty for life. This perfect integration of practicality and aesthetics makes art truly integrate into People's Daily life and become a part of life, reflecting the ideal realm of harmony and harmony between art and life in the beauty of aesthetic ecology.

3) *The beauty of innovation is the source of vitality and the mirror of The Times*

*First, the beauty of innovation can be reflected in the activation of traditional techniques.* Taishan area rural female embroidery, has a long history and profound cultural deposits. However, in the context of modern society, if we only adhere to the traditional skills and forms, we may gradually lose its vitality. The beauty of innovation has injected new impetus into its development. Through innovative attempts and improvements in stitching, pattern design, color collocation and other aspects, the ancient skills can be filled with new vitality and vitality, so as to attract more people's attention and love, and promote the continuous inheritance and development of rural female red embroidery in Taishan area.

*Secondly, the beauty of innovation is reflected in adapting to the needs of The Times.* With the development of the society and the change of people's aesthetic concept, the traditional needlework embroidery needs to innovate constantly to meet the needs of The Times. The beauty of innovation urges the embroidery women in Taishan area to pay attention to the current life style, cultural trend and market demand, and integrate modern elements into the embroidery works, so as to make them more in line with modern people's aesthetic interest and life scenes. For example, create some embroidery decorations with modern and simple style to decorate the modern home environment, or design embroidery works

featuring animation images and popular culture symbols to meet the personalized needs of young people. This positive response to the needs of The Times makes the rural female embroidery in Taishan area find a new living space and development opportunities in the modern society, and shows the beauty of its aesthetic ecology that keeps pace with The Times.

## 6. Living Inheritance Strategy of Ecological Aesthetics of Rural Female Red Embroidery in Taishan Area

### 6.1. The Important Basis and Key Premise of Living Inheritance: Strengthen the Awareness of Inheritance

*First of all, the extensive publicity needs to be carried out through a variety of media channels.* With the help of TV, radio, newspapers and other traditional media, special programs, reports and columns are produced to introduce the historical origin, artistic characteristics and ecological aesthetic value of rural female embroidery in Taishan area. At the same time, make full use of Weibo, wechat, TikTok and other Internet and social media platforms to release pictures, videos and stories related to needlework embroidery to attract the attention of the younger generation. Through the extensive dissemination of social media, the public's cognition and understanding of the ecological and aesthetic value of needlework embroidery will be enhanced, so as to enhance the awareness of protection and inheritance.

*Secondly, diversified exhibitions and activities should be held.* Female embroidery exhibitions will be held in museums, cultural centers, art galleries and other cultural places to display female embroidery works of different styles and periods, so that the public can feel the charm of this traditional art at close range. In addition, the needlework embroidery cultural festival, seminars, workshops, etc., and experts, scholars and folk artists can be invited to give special lectures and demonstrate their skills, so that the public can personally experience the production process of needlework embroidery, so as to deepen their understanding and interest in it.

### 6.2. The Key Links and Core Elements of Living State Inheritance: The Cultivation of Inheritance Talents

*First of all, construct the protection and inheritance mechanism of female red embroidery.* Corresponding policies and regulations need to be formulated. Government departments should introduce special policies and laws and regulations, and make clear the protection scope of female red embroidery, standards, responsibility and measures. Strengthen the protection of intellectual property rights of needlework

embroidery, increase the financial support for the protection and inheritance of needlework embroidery; set up a special protection and inheritance organization of needlework embroidery, responsible for the investigation, research, protection and management of needlework embroidery. In the meantime, encourage and support the organization such as association of female red embroidery, cooperative, strengthen industry self-discipline and cooperation exchange, carry out research and training activities, promote the inheritance and development of female red embroidery.

*Secondly, establish a multi-level inheritor training system.* Adopt a variety of training methods, such as family inheritance, mentoring inheritance and social inheritance and so on. In the countryside of the Taishan area, Many families keep a tradition of female red embroidery, Parents, through oral teaching and hand-in-hand teaching, Pass on the needlework embroidery skills to the next generation, Ensure the purity and continuity of the craftsmanship, Laying the foundation for the transmission from generation to generation; Through schools, training institutions and other social institutions, To spread and popularize embroidery techniques to a wider community, Provide a platform for interested people to learn and communicate, Expand the training scope of inheritance talents; As one of the key ways for the inheritance of traditional handicrafts, By building up a mentoring relationship, The master imparts his own skills and experience to his disciples without reservation, The apprentices study and practice under the guidance of the master, Gradually master the skills of needlework embroidery, Cultivate a group of outstanding inheritance talents.

### 6.3. The Core Power and Effective Path of the Living Inheritance Strategy: To Promote Industrial Integration

*First, the integration with the tourism industry.* Relying on the tourism resources of Taishan area, develop tourist souvenirs and special handicrafts with needlework embroidery; set up needlework experience area in tourist attractions to enable tourists to experience the embroidery making process and appreciate the unique charm of needlework embroidery. In addition, invite local embroidery artists to perform and teach live to enhance the participation and interaction of tourists; hold female embroidery culture tourism festival to show the history, culture, artistic characteristics and innovative achievements of female embroidery, attract more tourists to visit the experience, thus enhance the popularity and influence of female embroidery in Taishan area.

*Secondly, the integration with the cultural and creative industries.* Cooperate with designers and artists to integrate female embroidery elements with modern design concepts to develop creative and cultural products; integrate resources and establish an industrial park to attract enterprises, studios and artists. Provide one-stop services such as design, production, sales and exhibition in the park to promote the gather-

ing and development of female embroidery cultural and creative industry; hold female embroidery cultural creative competition, exhibition and seminar to stimulate creative inspiration and attract more talents to participate in the innovative development of female embroidery.

*Third, the integration with the modern fashion industry.* Cooperate with fashion brands, integrate needlework embroidery elements into the clothing design, create a fashion clothing series with Chinese traditional culture characteristics; use female red embroidery technology to make earrings, necklaces, bracelets and other fashion accessories, not only show the delicacy of traditional craft, but also meet the aesthetic needs of modern fashion, attract the attention of young consumers; hold a fashion show themed with needlework embroidery as the integration of female red embroidery and modern fashion. Through the publicity and promotion of the fashion show, to enhance the popularity and influence of needlework embroidery in the fashion field.

## 7. Conclusion

As a treasure of Chinese traditional handicraft, the rural female red embroidery in Taishan area contains rich historical and cultural information, and its ecological and aesthetic value can not be underestimated. From the beauty of natural ecology to the beauty of cultural ecology, and then to the beauty of aesthetic ecology, needlework embroidery shows the close connection with nature, the inheritance and development of culture, and the pursuit of harmonious coexistence between man and nature. Female red embroidery is not only the crystallization of the wisdom and creativity of rural women in Taishan area, but also an important part of the traditional Chinese culture. In the rapid development of modern society, the living inheritance of female embroidery in Taishan area is particularly important, and measures should be taken to raise the public awareness of the ecological aesthetic value and enhance the awareness of protection; strengthen the cultivation of inheritors, and make the female embroidery glow with new vitality in the new era. At the same time, we should promote industrial integration, and combine the female red embroidery with tourism, cultural creativity and other industries to expand its development space.

Although this study discusses the ecological aesthetics of rural female red embroidery in Taishan area, there are still some deficiencies and limitations. The research mainly relies on literature data and field research to collect data, and lacks a more comprehensive and in-depth theoretical analysis framework of ecological aesthetics. At the same time, when discussing the ecological aesthetics expression of rural female red embroidery in Taishan area, the discussion on its application and potential value in modern society is relatively weak. In the future, on the basis of the existing research, we will expand our research vision, deeply explore its ecological and aesthetic value, and contribute our wisdom and strength to rural revitalization and ecological protection.

## Author Contributions

Dong Ning is the sole author. The author read and approved the final manuscript.

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## Conflicts of Interest

The authors declare no conflicts of interest.

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